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CLEANPAULAMURPHYJANETNICOLETTISUSANOKUNBARBARAREDMONDLINDAREEDJUDITH
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NNAELDRIDGEMARGUERITEELTINGANNEGAUDETDAVIDKOFTONDIANEKOULESLESLEYLEITSI
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PREFACE

For the sake of a few lines one must see many cities, men, and things. One must know the animals, one must feel how the birds fly and know the gesture with which the small flowers open in the morning. One must be able to think back to roads in unknown regions, to unexpected meetings and to partings which one had long seen coming; to days of childhood that are still unexplained, to parents that one had to hurt when they brought one some joy and one did not grasp it (it was a joy for someone else); to childhood illness that so strangely began with a number of profound and grave transformations, to days in rooms withdrawn and quiet and to mornings by the sea, to the sea itself, to seas, to nights of travel that rushed along on high and flew with all the stars — and it is not yet enough if one may think all of this. One must have memories of many nights of love, none of which was like the others, of the screams of women in labor, and of light, white, sleeping women in child-bed, closing again. But one must also have been beside the dying, one must have sat beside the dead in the room with the open window and the fitful noises. And still it is not enough to have memories. One must be able to forget them when they are many, and one must have the great patience to wait until they come again. For it is not yet the memories themselves. Not until they have turned to blood within us, to glance, to gesture, nameless and no longer to be distinguished from ourselves — not until then can it happen . . .

RAINER MARIA RILKE

DEDICATION MISS SHEEHAN

There are probably not many opportunities for students and their teachers to experience the same feeling at the same time, but the graduating class and a teacher known by each of them leave school this year and together look into their past and their future.

Yet our four years, although they mean many things, cannot have seen what she has seen. She has been a professor helping us to understand the words expressed by others. She has let us know that there is the same purpose in the mind of the poet and in our minds, as artists.

And she was one of the people we could come to for encouragement.

The words "more than a teacher" are saved for a few. We save these words for her.

The appearance of the 1967 Massachusetts College of Art Annual marks the end of the 93rd year in the history of our distinguished school as well as the completion of a college year for each of us.

Those who figure in its pages have worked together and have grown in admiration and respect for the particular qualities and talents we have seen in each picture. The memories of devoted faculty, of the friendships, or individual talents unfolded will bring a continuing and ever present richness to our lives. These memories are contained within the covers of the Annual and will always be there to be enjoyed and relived. The Annual will become an ever more cherished possession to each of us.

Massachusetts College of Art rejoices in the success and happiness of its students and graduates and extends every good wish.

PRESIDENT ROBERT L. BERTOLLI

DEAN HENRY A. STEEGER

Familiar faces, events, and scenes fill the following pages and capture the pleasures as well as the rigors of a year of study. For now, the memories of little incidents crowd forward: the incisive comment of an instructor, the pressures of multiple assignments, the comparison of solutions to a problem of design, the demanding concentration of a precise drawing, the rapport of a friendly classmate, the sometimes hectic chase after materials, the struggles of transportation.

In other times, however, perhaps more penetrating recollections will be generated; the exhilaration of increasing ease in the use of color and line and form to depict the perceptions and feelings that pervaded the mind, the satisfaction of studies that provided a focus and a stimulus to your intellectual curiosity, and the gratification gained through well-met challenges to your awareness of the complexity that characterizes imaginative thought. I trust that you have found these pleasures in the past year and will realize them in increasing measure in the years to come.

DEAN KATHRYN A. COGHLAN

At the root of many of the intellectual and emotional problems of modern man lies what the existentialist philosopher calls alienation of estrangement, an alienation not only from other people but also from one's own true self. The philosopher sees a solution to this estrangement in a freely-made commitment with the aim of overcoming the loss of identity and of establishing avenues of communication.

By means of this Annual, you, the students of Massachusetts College of Art, have committed yourselves to a reappraisal of a year of work. Viewing yourselves in the perspective of time, re-examining your goals, and assessing your achievements, you have helped to define the outlook of contemporary young artists and have thereby made an effective communication to the reader. Moreover, in the process, you have moved nearer to a realization of your own identity.

The significance of this book, therefore, lies in the fact that here memories take shape and form, here the focus of ideas and dreams is sharpened to provide a new self-awareness, and here the values of the students of Massachusetts College of Art are presented.

GRADUATING CLASS

Graduating Class
Seen standing alone.
Here.
Seen thinking. Seen sometimes laughing openly.
The times unseen were just as many, likely meaning more.

The paths number one hundred and one.
The time considered stretches back and forward,
meeting now for one moment.
The ideas are magnified by the pronoun "I"
one hundred and one times.

"We" is no longer the right word, for "we" means that
nothing stands alone.

Seen going.
Away.

I shall somehow make known the time and ideas of men without surrendering their beauty.

GRADUATING CLASS

NORMAN CARD ▫ ANITA SANDLER

ABCDEFG
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quick
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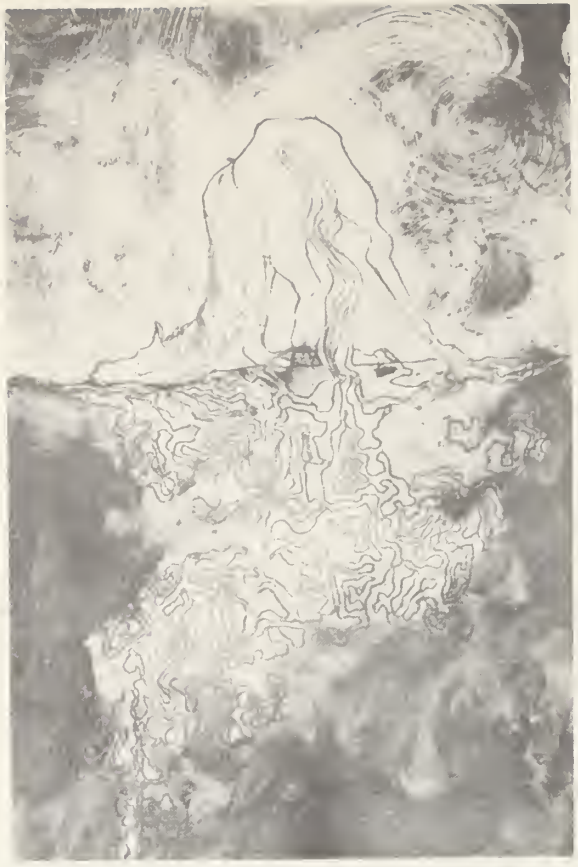

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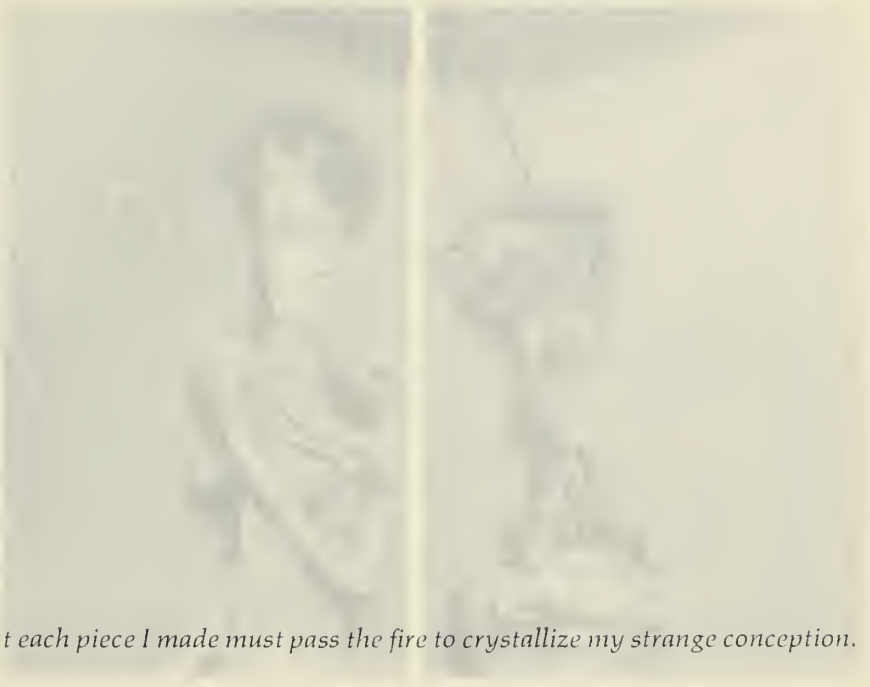
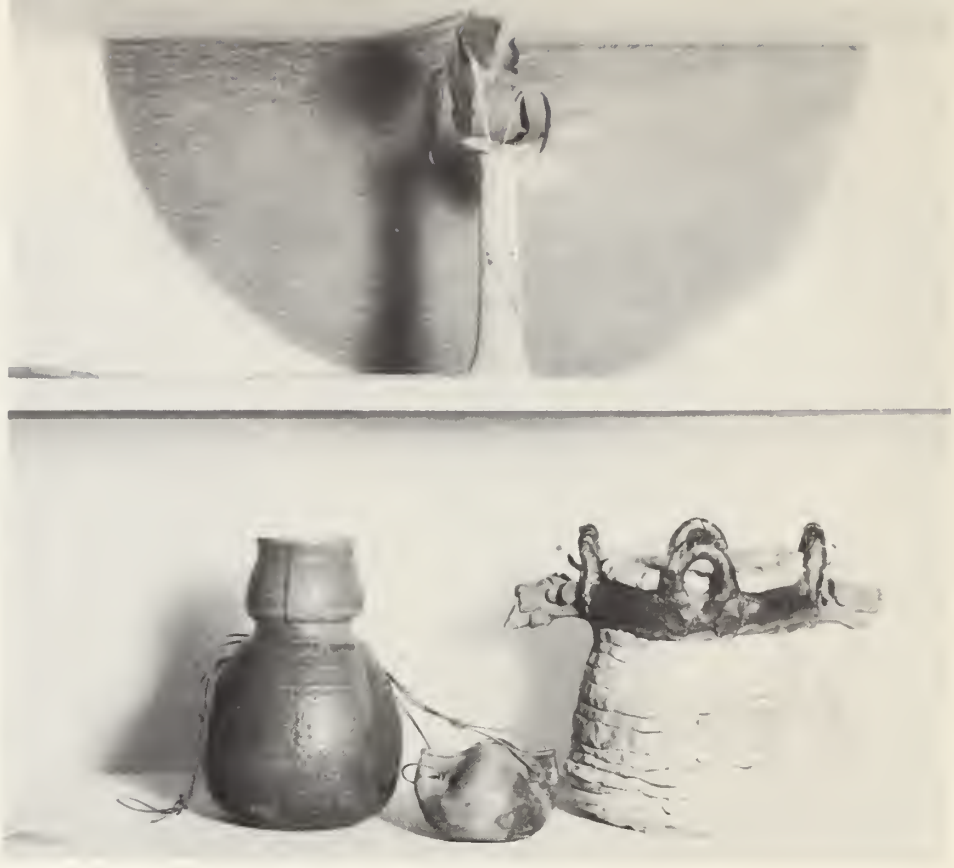


But each piece I made must pass the fire to crystallize my strange conception.

EDITH LANDOWNE

CERAMIC DESIGN



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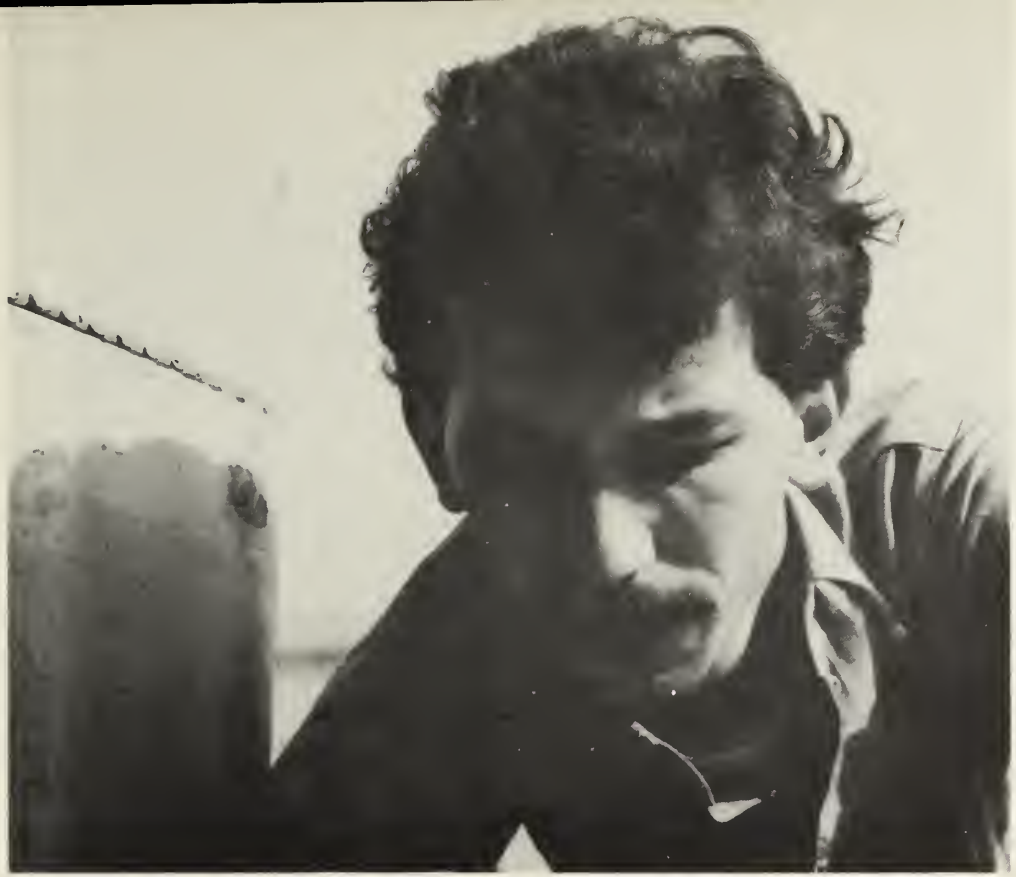

PEARL SHERMAN ▫ GEORGE GERMON ▫ EDITH LANDOWNE

Our ideals are manifest in designs for maidens; are they not truly designs on men.

ELIZABETH VEZEAU ◻ BARBARA VIGNONI

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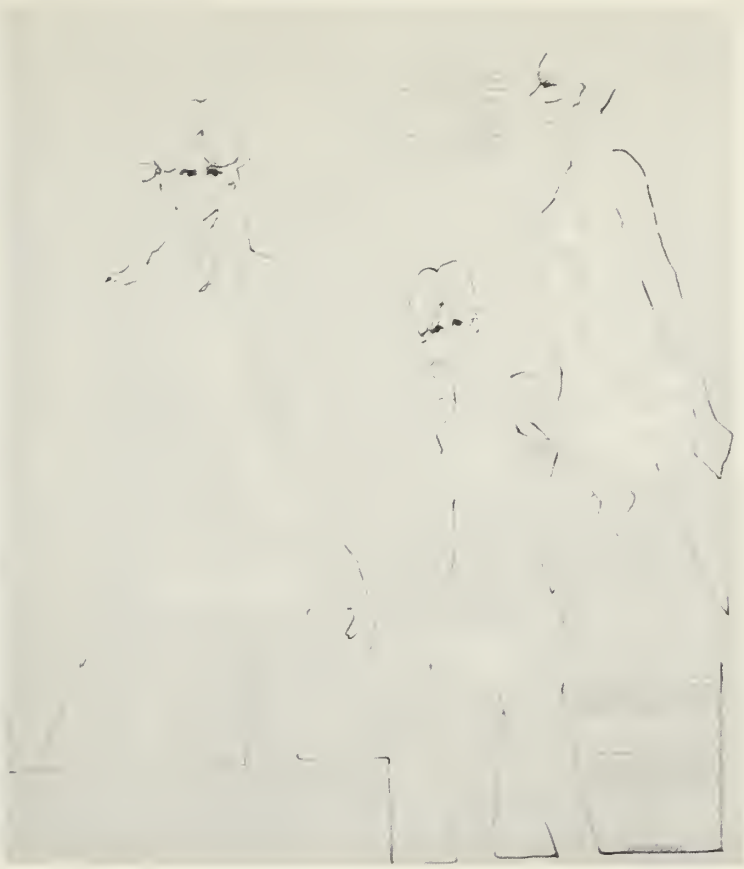

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The entire universe having shrunk to the narrow prison of the self.

MICHAEL-JOHN ZOLLI

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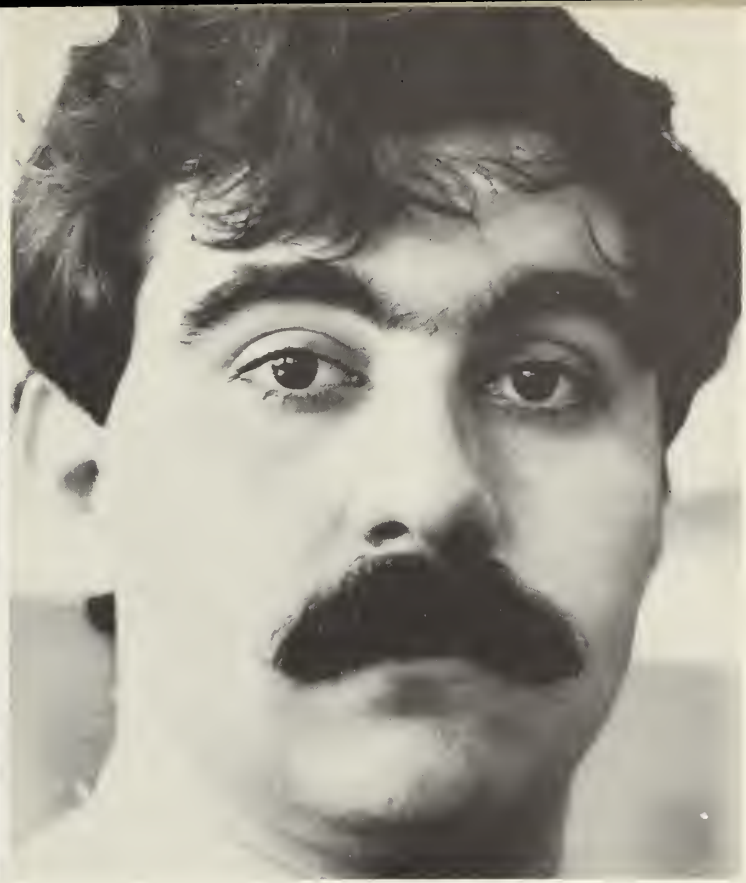

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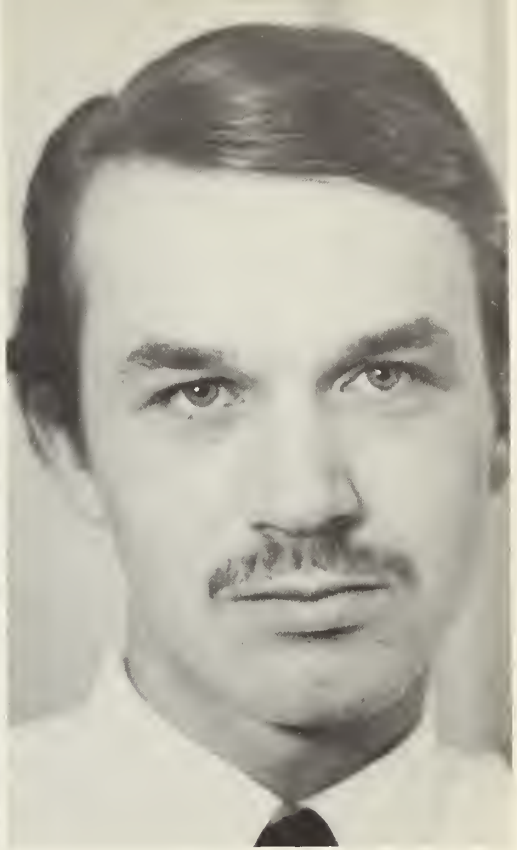

DONNA SMITH ▫ KATHLEEN MAGIERA ▫ PATRICIA ANDREOTTI

My involvement now lies with the perfect integration of the useful and the beautiful, for I cannot see either existing alone.

PRODUCT DESIGN

RICHARD TAROZZI

PRODUCT DESIGN

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This year we have become acutely aware of the transition of people. And, as always, we see a chosen few take the responsibility of leadership.

Bruce Lanphere was one of these leaders. His characterizations, as examples of his vast humor, were not totally without seriousness. His actions, especially in the student movement known as T.O.A.D., were not without purpose: the attempt to remove signs of dullness, conformity, and apathy.

He was a person who was not satisfied with the status quo, always experiencing life at its fullest and energetically throwing himself into the midst of controversy.

Now he is no longer here to lead. Other people must take over the responsibilities.

The best tribute to those who have gone is for those who remain to make sure that their principles do remain.

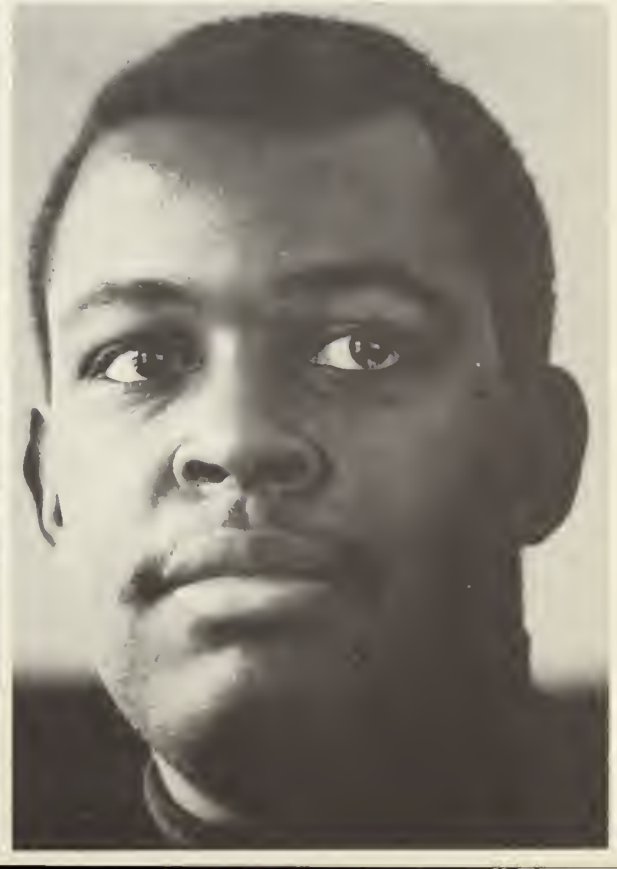
Steven Bruce

They will never learn from me of the artist's method, but I shall teach them ways of learning it.

TEACHER EDUCATION

EDMUND GAUDET

TEACHER EDUCATION



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Let's go wide open. Let's see what we see, record what we find, and not fool ourselves . . .

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It starts from the assumption that the individual is important and that all types are needed.

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FOOTBALL

CHRISTMAS

CHRISTMAS

GEORLEEN HOWLETT
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Our one chance lies in expanding that interval, in getting as many pulsations as possible into the given time.

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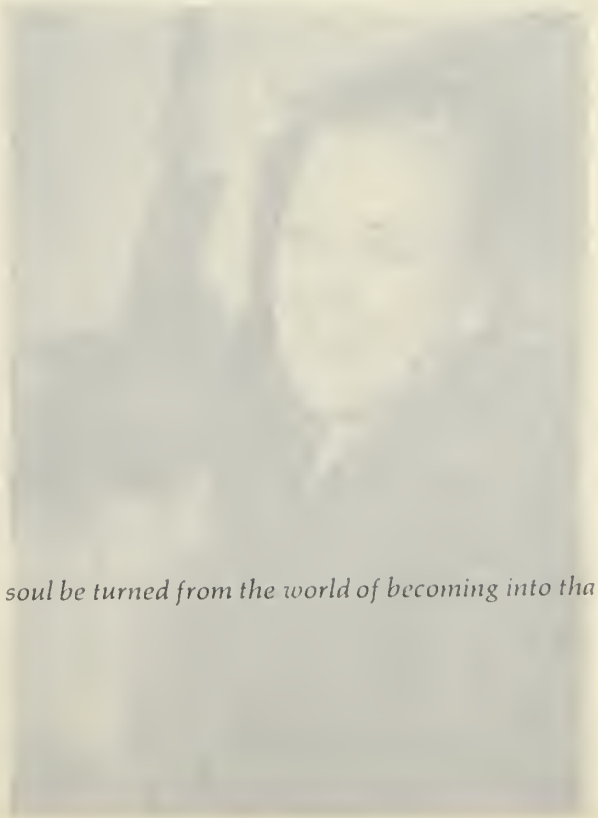

Knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being.

FACULTY

COMMEMORATING THIRTY YEARS

EMMA LENNON PREST

Every moment think steadily to do what thou hast in hand with perfect and simple dignity, and feeling of affection, and freedom, and justice . . .

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"if on a certain quiet day,
on a sunlit patch of clean grass
with medium-sized trees filling the space overhead,
you saw the sunlights dancing,
and knew why you were unhappy sometimes
and why sometimes you were very glad,
then smiling to yourself
(with not a pain missing,
not a hurt gone),
would not seem so suddenly a miracle."

Always he saw children riding ponies bareback. And the smiles of children, of his own, of that part of ourselves, even of the ponies, came from his eyes and his hands. Not loudly, but the quieter the laughter, the noisier the joy, and the colors are still bright and soft all at once. And everyone could see that the almost silent smiles did not have to be enforced or even seen on his face because they were there unquestionably in his eyes and on the faces of all his children.

Riders of merry-go-rounds know love better than others because they do not forget the most beautiful parts of being young and they never deny others their remembering.

IN MEMORIAM □ *David Berger*

To see all mornings as white
And all nights as that white gone
(not just as days)
To hear all words as meaning seconds
And all songs as remembering hours
(not just as voices and voices)
To know cities by their smoke
And grass with eyes closed and fingers not touching
(not just as pleasant weak fragrance)
To taste all things
Food and lips and cold water
(not just as hunger)
To feel hands as beautiful
And separately sensing moments as each most important
To be more than living
I remember it all,
I know only a part of it.

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ENROBERTMOOREFELICEREGANTERRYKNAPPSCOTTWIXONLINDALAGANIERECYNTHIAGLOS
SBARBARAARENAMICHAELAVERYSTEPHENBARYLICKKATHLEENBLOMQUISTELAINEBOUDREA
UDEBORAHBUTLERJAMESCONNORSMARYCORBETTMYLESCOREYJUDITHDANDORJOHNDICKR
OSEMARYGAROFANOCARLHARDYMARTINKEEFEIIIPENELOPELANDRYCAROLLAWELIZABETHL
URIEJANETMARTINFAITHMCNEILLROBERTMOREYCHRISTINEO'BRIENNANCYO'NEILLNICHOLA
SPASCOUCHIDONNAPHELPSSTEPHENREEDRICHARDROBINSONWILLIAMRODGERSJANETSARJE
ANTMARTINSHAUGHNESSYANDREWSOOLINDASZAFRANSKIPHYLLISVINCENTALANWOOLWI
NEDANUTEBARUNASSTEPHENBAUCKMANSTANLEYBERGERONJEFFREYBOUDREAUWALTERCA
RDELLOLINDACLINTONJOSEPHCONNOLLYJAMESCOYLEDONALDDAVIDSONTHERESADOWNE
YEDWARDDRISCOLLCAROLFRAPPIERCYNTHIAGLOSSWILLIAMHALLARENJRCHRISTOPHERJAM
ESMELODYJOHNSONSUSANKADETSKYROBERTKELSEYLAWRENCEKIRBYLINDALAGANIERROB
LINDABORLANDEDMUNDGAUDETSUZANNEGRANTMARILYNHAWKESMARIELAPREGEORGEM
CLEANPAULAMURPHYJANETNICOLETTISUSANOKUNBARBARAREDMONDLINDAREEDJUDITH
WRIGHTGAILANDREWSCAROLBEARDMARYCATINEAULOUISECELIDONIODANACHANDLERDO
NNAELDRIDGEMARGUERITEELTINGANNEGAUDETDAVIDKOFTONDIANEKOULESLESLEYLEITSI
NGERTERESALUPOLIEFFIENOUKASRITAOSTERWILLIAMREEVESELLENWINDERNORMANCARDP
AMELADAVISSUSANDUPOUYJOANGOODMANJEANNEKENNEDYDOROTHYLANGLOISMAUREE
NLEONARDLINDARIDGWAYANITASANDLERRAYMONDSHAWJAMESSTAFFORDLORRAINESULL
IVANTERRENCEWALSHJOANCOSTELLOFRANCESGROSSBEVERLYMCLERNONSHEILAONEILPAT
RICIAPALSONCAROLYNPARKHURSTNATALIESHUMANELIZABETHVEZEAUBARBARAVIGNONIP
AMELAWILLEYPATRICIAWILLISPATRICIAANDREOTTIRUTHARVANIANPAULDECOSTEROBERT
EWINGJAMESJOHNSONCHRISTINEKLASNERANNLORUSSOBARBARALUCASKATHLEENMAGIER